ଛନ୍ଦଃଶାସ୍ତ୍ରୀୟ ପରିଭାଷା

छन्दःशास्त्रीय परिभाषा

Terms of Prosody (English-Indian)

By Lalatendu Kabi

-01-

Meters in Poetry: English versus Indian

Where 1= unstresed/लघु & 2= stressed/ गुरु

Notation Name and Notes

वर्णयुग्म

वर्ण Syllables	|छन्द नाम| |Indian Name|	|अंग्रेजी नाम| |English Name|
22	स्त्री/कामा (गौ)	spondee
12	मही (ल्गौ)	iamb
21	चारु/सारु (ग्लौ)	trochee
11	मघु (लौ)	pyrrhic

वर्णगण

वर्ण Sylb.	|छन्द/ Indian	नामान्तर(गण)| Name|		|अंग्रेजी नाम| |English Name|
222	नारी	——	(मगण)	molossus
122	शशी/	वलाका	(यगण)	bachhius
212	मृगी/	प्रिया	(रगण)	cretic, amphimacer
112	रमणा	——	(सगण)	anapest
221	पाञ्चाली	——	(तगण)	antibachhius
121	मृगेन्दु/	नरेन्दु	(जगण)	amphibrach
211	मन्दरि	——	(भगण)	dactyl
111	कमलि/	हरणि	(नगण)	tribrach

Compiled by L. Kabi

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चातुर्वर्ण्य

वर्ण Syllables	|छन्द नाम| |Indian Name|	|अंग्रेजी नाम| |English Name|
2222	कन्या	Dispondee.
1222	क्रीडा	First epitrite.
2122	रङ्गी	Second epitrite
1122	देवी	Ionic minor or ionic a minore or double iamb.
2212	धूर	Third epitrite.
1212	सुधी	Diamb.
2112	कला	Choriamb.
1112	सती	Fourth paeon.
2221	धार	Fourth epitrite.
1221	उषा	Antispast.
2121	धारी	Ditrochee
1121	सञ्ज	Third paeon.
2211	कृष्णा	ionic major or ionic a majore or double trochee
1211	धर	Second paeon
2111	निशि	First paeon.
1111	हरि	Proceleus maticus or proceleus- maticus or tetrabrach. *(See "pryyhic")*

Boad Classification of Prosody छंदका प्रमुख भेद

वार्णिक छंद qualitative meter

मात्रिक छंद quantitative meter

Compiled by L. Kabi

See figures at the end of ths article.



FORM	DESCRIPTION	SYLLABLES OR CAESURA		SYMBOLS	
Iamb (iambic)	Unstressed syllable followed by a stressed syllable	De-**scribe**, im-**pure**	Short-long	x/	[illegible]
Trochee (trochaic)	Stressed syllable followed by an unstressed syllable	**Flow**-ing, **ri**-sing	Long-short	/x	[illegible]
Dactyl (dactylic)	Stressed syllable followed by two unstressed syllables	I'm-not-it	long-short-short	/xx	[illegible]
Anapest (anapestic)	Two unstressed syllables followed by one stressed syllable	com-pre-**hend**	short-short-long	xx/	[illegible]
Spondee (spondaic)	Two stressed syllables together	**Deep-sea**	Long-long	//	[illegible]
Pyrrhic	Two unstressed syllables together	Rat-tle	short-short	xx	[illegible]
3-SYLLABLE FEET					
Tribrach	Three unstressed syllables	I-am-not	Short-short-short	xxx	[illegible]
Amphibrach	Unstressed- stressed-unstressed	All **ready** | to **put** up the **tents** for | my **circus**. |I **think** I | will **call** it | the **Circus** McGurkus. (Dr. Seuss)	Short-long-short	x/x	[illegible]
Bacchius	1 unstressed + 2 stressed	When **day breaks** | the **fish bite** |at **small flies**	Short-long-long	x//	[illegible]
Antibacchius	2 stressed, 1 unstressed	**Blind luck** is | **loved more** than | **hard thinking**	Long-long-short	//x	[illegible]
Cretic, amphimacer	Stressed-unstressed-stressed	**Sooth**-ing-**sleep**	Long-short-long	/x/	[illegible]
Molossus	3 stressed	**Pure sweet rose**	Long-long-long	///	[illegible]
Tetrabrach, proceleusmatic	4 unstressed	I-am-so-dead	Short-short-short-short	xxxx	[illegible]
Primus paeon	Stressed followed by 3 unstressed	**Beau**-ti-ful-ly	Long-short-short-short	/xxx	[illegible]
4-SYLLABLE FEET					
Secundus paeon		You'll **find** me here | in **dark** be-low	Short-long-short-short	x/xx	[illegible]
Tertius paeon		Do you **wish** for | what you **came** for | in-ci-**den**-tal?	Short-short-long-short	xx/x	[illegible]
Quartus paeon		di-di-di-**dah** | na-na-na-**nah**	Short-short-short-long	xxx/	[illegible]
Major ionic, double trochee		**Love's la**-bour lost	Long-long-short-short	//xx	[illegible]
Minor ionic, double iamb		The ab-**surd fool** | an ob-**scene mask**	Short-short-long-long	xx//	[illegible]
Ditrochee		**Shine** to **come** to | **sure**-ly **want** to	Long-short-long-short	/x/x	[illegible]
Diiamb		Who **has** the **breath** | to **run** the **race**	Short-long-short-long	x/x/	[illegible]
Choriamb		**Rouse** me to-**night** | **Dreams** will take **flight**	Long-short-short-long	/xx/	[illegible]
Antispast		Of **youth long**-ing | the **fall yearn**-ing	Short-long-long-short	x//x	[illegible]
First epitrite	Traditionally used in classical Greek poetry		Short-long-long-long	x///	[illegible]
Second epitrite			Long-short-long-long	/x//	[illegible]
Third epitrite			Long-long-short-long	//x/	[illegible]
Fourth epitrite			Long-long-long-short	///x	[illegible]
Dispondee			Long-long-long-long	////	[illegible]

जिस प्रकार हिन्दी के छन्दशास्त्र का सारा दारोमदार गुरु-लघु पर है। इसी तरह उर्दू मे साकिन और मुतहर्रिक पर है। जिस तरह लघु गुरु के उलटफेर से हिन्दी मे लघु गुरु और आठ गण मिलकर पिंगल के ये दशाक्षर सारे छन्दशास्त्र के मूल मे व्याप्त रहते है। ठीक उसी तरह साकिन और मुतहर्रिको के हेर-फेर से उर्दू मे भी दस अरकान बन जाते है, यथा :—

हिन्दी गण	रूप	उर्दू नाम	उदाहरण
मगण	ऽऽऽ	मफ़ऊलुन	पैमाना
यगण	।ऽऽ	फ़ऊलुन	हमेशा, करम कर †
रगण	ऽ।ऽ	फ़ायलुन्	श्याम का, कर करम
सगण	।।ऽ	फ़यलुन्	जगना, जगकर
तगण	ऽऽ।	मफ़ऊल	बाजार
जगण	।ऽ।	फ़ऊल	कमाल
भगण	ऽ।।	फ़ा (फ़े) लुन	बाहर, बेहतर
नगण	।।।	फ़अल	महल, नफ़र
लघु	।	फ़	अ
गुरु	ऽ	फ़े	आ

† 'करम्, के 'म' का हलवत् उच्चारण होने से 'र' गुरु हो जायगा और 'कर' मे 'र' का हलवत् उच्चारण होने से 'क' का गुरुवत् उच्चारण हो जायगा। इस तरह 'करम कर' का 'करम् कर' होने से 'यगण' का रूप बन जायगा।

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Poem Analysis
Menu

Poetic Meters

Meter is the rhythmic structure of a poem. It refers to the number of syllables and the arrangement of stresses per line. Iambic pentameter is considered the most common form of meter in poetry, which was used extensively poetry from the likes of William Shakespeare.

Accent: गुरुत्वारोप

stressed syllable in a word.

Accentual Verse:

focuses on the number of stressed syllables per line.

Accentual-Syllabic Verse: वर्णसम पादावली

type of accentual verse in which the writer uses the same number of syllables within each line.

Acephalous:

a catalectic line of poetry. This type of line omits the first syllable of a metrical pattern.

Alcaic Stanza

An alcaic stanza is a type of lyrical meter thought to have been invented by Alcaeus, a writer from Mitylene.

Alexandrine:

most commonly refers to a line composed of twelve iambs.

Alliterative Meter: शब्दारम्भानुप्नास

focuses on alliteration as a way of creating a metrical structure. Alliteration is used rather than accents or rhymes.

Amphibrach: जगण

a form of meter thar places one accented syllable, or stressed syllable, between two unstressed or unaccented syllables.

Amphimacer: रगण

a metrical foot that consists of three syllables. It's the opposite of an amphibrach.

Anacrusis: लघ्वतिरिक्तारम्भ

when the poet includes an extra unstressed syllable at the beginning of a line of verse as not a part of the metrical pattern.

Anapest: सगण

Anapestic Meter depends on three-syllable sections of verse, or words. An anapest is two unstressed syllables followed by one stressed.

Anapestic Tetrameter: चतुर्सगण (तोटक छंद

it consists of four anapests in each line of verse. An anapest is made up of two unstressed syllables followed by a stressed syllable.

Cretic: रगण

A cretic is an extremely rare metrical foot that's composed of one stressed syllable followed by an unstressed syllable and concluded with one final stressed syllable.

Dactyl: भगण

A dactyl is one stressed syllable followed by two unstressed syllables. It is the opposite of an anapest.

Dactylic Hexameter: षड्भगण

Dactylic hexameter is a historically important pattern of syllables in poetry. Lines of dactylic hexameter have six feet, divided into sets of three beats.

Dactylic Pentameter: पञ्चभगण

Dactylic pentameter is a metrical pattern that can be found in some examples of English language poetry. The term refers to lines that consist of five, or sets of syllables, per line with three syllables per foot.

Dimeter:

Dimeter refers to a specific arrangement of syllables in poetry. If a poem is written in dimeter, that means that the lines contain four syllables each.

Falling Rhythm:

The term "falling rhythm" refers to a rhythmic pattern that's created through repeated metrical feet. These feet use a stressed beat followed by an unstressed beat or an accented syllable followed by an unaccented syllable.

Heptameter: वर्णयुग्म सप्तक

Heptameter is a type of meter in which each line in a poem uses seven metrical feet for a total of fourteen syllables.

Hexameter:

Hexameter refers to a meter commonly used in Greek and Latin epic poetry. It contains six feet and usually utilizes a combination of dactyls and spondees.

Iamb: ल्गौ / लगौ

An iamb is a metrical unit. It occurs when two syllables are placed next to one another and the first is unstressed, or short, and the second is stressed, or long.

Iambic Dimeter: लगौ लगौ

Iambic dimeter is a type of meter used in poetry. It occurs when the writer uses two iambs per line of verse.

Iambic Pentameter: लघुगुरु पञ्चक

Iambic pentameter is a very common way that lines of poetry are structured. Each line has five sets of two beats, the first is unstressed and the second is stressed.

Masculine Ending: गुर्वन्तक

A masculine ending, a common term used in prosody, occurs when a metered verse line ends with a stressed syllable.

Meter: छंद पाद, छंद चरण

The meter is the pattern of beats in a line of poetry. It is a combination of the number of beats and arrangement of stresses.

Monometer:

Monometer is a type of meter that uses single units of meter per line of verse. It could use a single iamb, trochee, etc.

Octameter: समवर्णयुग्म अष्टक

Octameter refers to a line of verse that contains sixteen syllables or eight metrical feet. It is one of the less common patterns in English language verse.

Octosyllabic: अष्टवर्णा (अनुष्टुप)

Octosyllabic verse, or an octosyllable poem, is a piece of poetry that uses eight-syllable lines. It's possible to describe an entire poem or a single line as octosyllabic.

Pentameter: वर्णयुग्म पञ्चक

In poetry, "pentameter" refers to a line that contains a total of ten syllables. Commonly, these are divided into iambs or trochees.

Poetic Foot: गण

In literature, a foot refers to a unit of meter in poetry. It is a grouping of stressed and/or unstressed syllables.

Pyrrhic: लौ

The term "pyrrhic" is used to refer to a metrical foot that contains two unstressed syllables. The foot is less common today than it was in classical Greek poetry.

Qualitative Verse: वाणिक छंद

Qualitative meter is characterized by stressed syllables coming at regular intervals—such as the consistent flow of five iambs in a line of a Shakespearean sonnet.

Quantitative Verse: मात्रिक छंद

Quantitative verse is a metrical system used in classical poetry that is dependent on the duration of syllables rather than the number of stresses. *(Quantitative meter, by contrast, is built on patterns based on syllable weight rather than stress. For instance, in quantitative meter, a line that is technically written in dactylic hexameter could contain not only dactyls (DUH-duh-duh) but also a spondee (DUH-DUH). What matters is not the "stress" on a syllable but rather the "length" of a syllable.)*

Rhyming: मित्रान्त

Maching the last syllabes of poetuc lines.

Rhythm: वणसज्जा

Rhythm refers to the use of long and short stresses, or stressed and unstressed, within the writing.

Spondee: गौ

Spondee is an arrangement of two syllables in which both are stressed.

Sprung Rhythm:

Sprung rhythm is a rhythmic pattern used in poetry that mimics natural speech.

Strong-stress Meter:

Strong-stress meter is a less-commonly used term to describe the metrical pattern used in accentual verse. That is, verse that depends entirely on the number of stresses per line.

Tetrameter: चतुर्गण

The term "tetrameter" refers to a line of poetry that includes four metrical feet. These feet may conform to various metrical forms.

Trochaic Heptameter: ग्लौ सप्तक

Trochaic heptameter is a metrical pattern that consists of seven sets of two syllables. The first syllable in each foot is stressed and the second is unstressed. In total, there are fourteen syllables in every line of trochaic heptameter.

Trochaic Pentameter: गौ पञ्चक

Trochaic pentameter is an uncommon form of meter. It refers to lines of verse that contain five sets of two beats, the first of which is stressed and the second is unstressed.

Trochaic Tetrameter: ग्लौ चतुष्क

Trochaic tetrameter is a metrical pattern that involves using four trochees in a regular pattern. Each trochee is made up of one stressed syllable and one unstressed syllable.

Trochaic Trimeter: ग्लौ त्रय

Trochaic Trimeter is a poetic meter used in many different forms of writing. It consists of three syllables per line, with the first syllable being stressed and the second one being unstressed.

Trochee: ग्लौ

Trochees are the exact opposite of an iamb, meaning that the first syllable is stressed and the second is unstressed.

Weak Ending: ग्लावन्तक (ग्लौ+अन्तक)

A weak ending occurs when a poet ends a line with an unstressed syllable. Often, the syllable extends the metrical pattern beyond that which is used in most of the poem.

Compiled by L. Kabi

XXXXX XXXXXX XXXXXX XXXXXX

Ballad Stanza:

Ballad Stanza uses a strict metrical pattern. It us "a four-line stanza in Iambic meter in which the first and third unrhymed lines have four metrical feet and the second and fourth rhyming lines have three metrical feet" (ballad stanza).

Said differentkly, the 4 lines in a balladare:
lines

1 & 3 are 12×4 ie, 121/212+12 (प्रमाणिका छंद) &

2 & 4 are 12×3 ie, 121/212 (वलीमुखी छंद)

(Traditional ballads are written in a meter called common meter, which consists of alternating lines of iambic tetrameter (eight syllables) with lines of iambic trimeter (six syllables). Many ballads have a refrain (a line or stanza that repeats throughout the poem), much like the chorus of modern day songs. - google)

Double Feet

Notation	Name and Notes
u /	Iamb.
/ u	Trochee.
u u	Pyrrhic. See "ionic minor" and "diamb" below.
/ /	Spondee.

Triple Feet

Notation	Name and Notes
u u /	Anapest.
/ u u	Dactyl.
u / u	Amphibrach.
/ u /	Amphimacer or cretic. or "paeon diagyios."
u / /	Bacchius.
/ / u	Antibacchius
u u u	Tribrach.
/ / /	Molossos.

Quadruple Feet

Notation	Name and Notes
/ u u u	First paeon.
u / u u	Second paeon.
u u / u	Third paeon.
u u u /	Fourth paeon.
u / / /	First epitrite.
/ u / /	Second epitrite.
/ / u /	Third epitrite.
/ / / u	Fourth epitrite.
u u / /	Ionic minor or ionic a minore or double iamb. *(See "pryyhic" above.)*
/ / u u	Ionic major or ionic a majore or double trochee.
u / u /	Diamb.
u / / u	Antispast.
/ u u /	Choriamb.
u u u u	Proceleus maticus or proceleusmaticus or tetrabrach.
/ / / /	Dispondee.
/ u / u	Ditrochee

https://www.studysmarter.co.uk/explanations/english-literature/literary-devices/meter/

-01-

Meters in Poetry: English versus Indian

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Notation	Name and Notes	
वर्णयुग्म		
वर्ण	|छन्द नाम|	|अंग्रेजी नाम|
Syllables	|Indian Name|	|English Name|
11	मघु	pyrrhic
12	मही	iamb
21	चारु/सारु	trochee
22	स्त्री/कामा	spondee

वर्णगण				
वर्ण	|छन्द/	नामान्तर	(गण)|	|अंग्रेजी नाम|
Sylb.	|Indian		Name|	|English Name|
111	कमलि/	हरणि	(नगण)	tribrach
112	रमणा	——	(सगण)	anapest
121	मृगेन्दु/	नरेन्दु	(जगण)	amphibrach
122	शशी/	वलाका	(यगण)	bachhius
211	मन्दरि	——	(भगण)	dactyl
212	मृगी/	प्रिया	(रगण)	cretic, amphimacer
221	पाञ्चाली	——	(तगण)	antibachhius
222	नारी	——	(मगण)	molossus

Collected by L. Kabi

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चातुर्वर्ण्य

वर्ण Syllables	|छन्द नाम| |Indian Name|	|अंग्रेजी नाम| |English Name|
1111	हरि	Proceleus maticus or proceleus-maticus or tetrabrach.
1112	सती	Fourth paeon.
1121	सञ्ज	Third paeon.
1122	देवी	Ionic minor or ionic a minore or double iamb. *(See "pryyhic")*
1211	धर	Second paeon.
1212	सुधी	Diamb.
1221	उषा	Antispast.
1222	क्रीडा	First epitrite.
2111	निशि	First paeon.
2112	कला	Choriamb.
2121	धारी	Ditrochee
2122	रङ्गी	Second epitrite
2211	कृष्णा	ionic major or ionic a majore or double trochee
2212	धूर	Third epitrite.
2221	धार	Fourth epitrite.
2222	कन्या	Dispondee.

Boad Classification of Prosody छंदका प्रमुख भेद

वार्णिक छंद qualitative meter

मात्रिक छंद quantitative meter

Collected by L. Kabi

Prosody in Encyclopedia Britanica

Summary

Read a brief summary of this topic

prosody, the study of all the elements of language that contribute toward acoustic and rhythmic effects, chiefly in poetry but also in prose. The term derived from an ancient Greek word that originally meant a song accompanied by music or the particular tone or accent given to an individual syllable. Greek and Latin literary critics generally regarded prosody as part of grammar; it concerned itself with the rules determining the length or shortness of a syllable, with syllabic quantity, and with how the various combinations of short and long syllables formed the metres (i.e., the rhythmic patterns) of Greek and Latin poetry. Prosody was the study of metre and its uses in lyric, epic, and dramatic verse. In sophisticated modern criticism, however, the scope of prosodic study has been expanded until it now concerns itself with what the 20th-century poet Ezra Pound called "the articulation of the total sound of a poem."

Key People: Thomas Campion Martin Opitz Nicolas Boileau ʿAlī Shīr Navāʾī Georg Philipp Harsdörfer

Related Topics: scansion inversion dipody position equivalence

Prose as well as verse reveals the use of rhythm and sound effects. However, critics speak not of "the prosody of prose" but of prose rhythm. The English critic George Saintsbury wrote A History of English Prosody from the Twelfth Century to the Present (3 vol., 1906–10), which treats English poetry from its origins to the end of the 19th century, but he dealt with prose rhythm in an entirely separate work, A History of English Prose Rhythm (1912). Many prosodic elements such as the rhythmic repetition of consonants (alliteration) or of vowel sounds (assonance) occur in prose; the repetition of syntactical and grammatical patterns also generates rhythmic effect. Traditional rhetoric, the study of how words work, dealt with acoustic and rhythmic techniques in Classical oratory and literary prose. But although prosody and rhetoric intersected, rhetoric dealt more exactly with verbal meaning than with verbal surface. Rhetoric dealt with grammatical and syntactical manipulations and with figures of speech; it categorized the kinds of metaphor. Twentieth-century critics, especially those who practiced the New Criticism, bore some resemblance to rhetoricians in their detailed concern with such devices as irony, paradox, and ambiguity.

This article considers prosody chiefly in terms of the English language—the only language that all of the readers of this article may be assumed to know. Some examples are given in other languages to illustrate particular points about the development of prosody in those languages; because these examples are pertinent only for their rhythm and sound, and not at all for their meaning, no translations are given.

Elements of prosody

As a part of modern literary criticism, prosody is concerned with the study of rhythm and sound effects as they occur in verse and with the various

descriptive, historical, and theoretical approaches to the study of these structures.

French author Honore de Balzac; undated portrait. (Honore Balzac)

Britannica Quiz
Literary Terms (Part Three) Quiz

Scansion
The various elements of prosody may be examined in the aesthetic structure of prose. The celebrated opening passage of Charles Dickens's novel Bleak House (1853) affords a compelling example of prose made vivid through the devices of rhythm and sound:

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex Marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper….

Two phrases of five syllables each ("Fog everywhere"; "Fog up the river") establish a powerful rhythmic expectation that is clinched in repetition:

…fog down the river…. Fog on the Essex…, fog on the Kentish…. Fog creeping into…;…fog drooping on the…

This phrase pattern can be scanned; that is, its structure of stressed and unstressed syllables might be translated into visual symbols:

Fog down the ri ver.

(This scansion notation uses the following symbols: the acute accent [′] to mark metrically stressed syllables; the breve [˘] to mark metrically weak syllables; a single line [|] to mark the divisions between feet [i.e., basic combinations of stressed and unstressed syllables]; a double line [||] to mark the caesura, or pause in the line; a carat [∧] to mark a syllable metrically expected but not actually occurring.) Such a grouping constitutes a rhythmic constant, or cadence, a pattern binding together the separate sentences and sentence fragments into a long surge of feeling. At one point in the passage, the rhythm sharpens into metre; a pattern of stressed and unstressed syllables falls into a regular sequence:

Fog on the | Es sex | mar shes,|| fog on the |
Ken tish | heights.

The line is a hexameter (i.e., it comprises six feet), and each foot is either a dactyl (˘˘) or a trochee (˘).

The passage from Dickens is strongly characterized by alliteration, the repetition of stressed consonantal sounds:

Fog creeping into the cabooses of collier-brigs;
and by assonance, the patterned repetition of vowel sounds:
…fog down the river, where it rolls defiled among…

Here the vowel sounds are symmetrically distributed: short, long and long, short. Thus, it is clear that Dickens uses loosely structured rhythms, or cadences, an occasional lapse into metre, and both alliteration and assonance.

The rhythm and sound of all prose are subject to analysis, but, compared with even the simplest verse, the "prosodic" structure of prose seems haphazard, unconsidered. The poet organizes structures of sound and rhythm into rhyme, stanzaic form, and, most importantly, metre. Indeed, the largest part of prosodical study is concerned with the varieties of metre, the nature and function of rhyme, and the ways in which lines of verse fall into regular patterns or stanzas. An analysis of "Vertue" by the 17th-century English poet George Herbert reveals how the elements of prosody combine into a complex organism, a life sustained by the technical means available to the poet. When the metre is scanned with the symbols, it can be seen (and heard) how metre in this poem consists of the regular recurrence of feet, how each foot is a pattern of phonetically stressed and unstressed syllables.

Sweet day,| so cool,| so calm,| so bright,
The bri| dall of| the earth| and skie:
The dew| shall weep| thy fall| to-night;
For thou| must die.

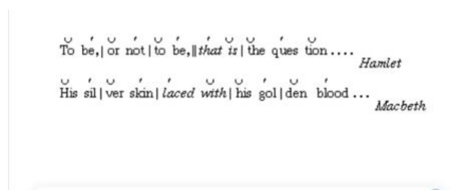
Sweet rose,| whose hue| an grie| and brave
Bids the| rash ga| zer wipe| his eye:
Thy root| is ev| er in| its grave,
And thou| must die.

Sweet spring,| full of| sweet dayes| and ro| ses,
A box| where sweets| com pac| ted lie;
My mu| sick shows| ye have| your clo| ses,
And all| must die.

Onely| a sweet| and ver| tuous soul,
Like sea| son'd tim| ber, ne| ver gives;
But though| the whole| world turn| to coal,
Then chief| ly lives.

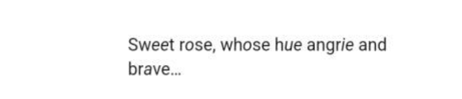
The basic prosodic units are the foot, the line, and the stanza. The recurrence of similar feet in a line determines the metre; here there are three lines consisting of four iambic feet (i.e., of four units in which the common pattern is the iamb—an unstressed syllable followed by a stressed syllable), which are followed by a line consisting of two iambic

feet. Thus the stanza or recurring set of lines consists of three iambic tetrameters followed by one iambic dimeter. The stanzaic form is clinched by the use of rhyme; in “Vertue” the first and third and second and fourth lines end with the same sequence of vowels and consonants: bright/night, skie/pie, brave/grave, eye/pie, etc. It should be observed that the iambic pattern (˘) is not invariable; the third foot of line 5, the first foot of line 6, the second foot of line 9, and the first foot of line 13 are reversals of the iambic foot or trochees (˘). These reversals are called substitutions. They provide tension between metrical pattern and meaning, as they do in these celebrated examples from Shakespeare:



Meaning, pace, and sound

Scansion reveals the basic metrical pattern of the poem; it does not, however, tell everything about its prosody. The metre combines with other elements, notably propositional sense or meaning, pace or tempo, and such sound effects as alliteration, assonance, and rhyme. In the fifth line of “Vertue,” the reversed third foot occurring at angry brings that word into particular prominence; the disturbance of the metre combines with semantic reinforcement to generate a powerful surge of feeling. Thus, the metre here is expressive. The pace of the lines is controlled by the length of number of syllables and feet, line 5 obviously takes longer to read or recite. The line contains more long vowel sounds:



Vowel length is called quantity. In English verse, quantity cannot by itself form metre although a number of English poets have experimented with quantitative verse. Generally speaking, quantity is a rhythmical but not a metrical feature of English poetry; it can be felt but it cannot be precisely determined. The vowel sounds in “Sweet rose” may be lengthened or shortened at will. No such options are available, however, with the stress patterns of words; the word angry, which in English has the emphasis on the first syllable, will not be understood if it is read with the emphasis on the second syllable.

Assonance takes into account the length and distribution of vowel sounds. A variety of vowel sounds can be noted in this line:

Sweet day, so cool, so calm, so bright…
To borrow a term from music, the line modulates from ēē, through ā, ōō, ă, to ī. Alliteration takes into account the recurrence and distribution of consonants:

so cool, so calm…
Sweet spring…
Rhyme normally occurs at the ends of lines. "Vertue" reveals, however, a notable example of interior rhyme, or rhyme within the line:

My musick shows ye have your closes…
Types of metre
Syllable-stress metres
It has been shown that the metre of "Vertue" is determined by a pattern of stressed and unstressed syllables arranged into feet and that a precise number of feet determines the measure of the line. Such verse is called syllable-stress verse (in some terminologies accentual-syllabic) and was the norm for English poetry from the beginning of the 16th century to the end of the 19th century. A line of syllable-stress verse is made up of either two-syllable (disyllabic) or three-syllable (trisyllabic) feet. The disyllabic feet are the iamb and the trochee (both can be noted in the scansion of "Vertue"); the trisyllabic feet are the dactyl (′ ˘˘) and anapest (˘˘ ′).

Following are illustrations of the four principal feet found in English verse:

and there is more in this link

https://www.britannica.com/art/prosody

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